



# Cleveland Art

March 2007

The Cleveland Museum of Art Members Magazine



## One of the museum's roles in the international art community is to train tomorrow's curators

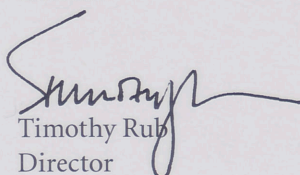
Dear Members,

We often draw a distinction between the broad range of scholarly activities pursued by America's leading art museums and the exhibitions and programs that they present to the public, as if these were two parallel worlds that rarely intersect. That assumption could not be farther from the truth. Every exhibition that is organized by the Cleveland Museum of Art, every acquisition that we make, and every public program that we present is shaped by a dedication to research and scholarship. To put it another way, this work serves as the foundation of virtually everything that we do. Museums have an obligation to enhance the understanding and appreciation of art—indeed, it is central to their mission—and furthering scholarship is essential to that effort.

This commitment should extend, we believe, to the training of curators. For this reason, we have long provided many different opportunities for students interested in studying our collection and making use of the Ingalls Library (one of the most remarkable resources of its type) to work with our staff and become involved in a broad range of research and curatorial projects.

One of the finest examples of the ways we take responsibility for the type of training that can only be provided by museums is the recently established Cleveland Fellows initiative, which is the subject of an article in this issue by Charles Venable, our Deputy Director for Collections and Programs. Over time, the Cleveland Museum of Art has established an enviable reputation as a wonderful place for a young scholar to build curatorial expertise. Because the museum and its staff are relatively small as compared to most of its international peers, our Cleveland Fellows are asked to participate in the full range of activities expected of a curator—from trips as a courier to deliver objects loaned to other institutions to research for major exhibitions, the writing of catalogues, and the development of public programs.

When their two- or three-year fellowship is up, some of these talented young individuals may find a place here at the museum, but many others will go on to work at other institutions in this country and abroad. Whatever the outcome, we believe that providing this kind of training is an important obligation that helps to produce well-rounded scholars who will be a credit to the field and make significant contributions to the world of art for decades.



Timothy Rub  
Director

### ● Special Monet Museum Hours

Tuesday–Sunday 10:00–5:00  
Wednesdays, Fridays,  
and Saturdays to 9:00  
Closed Mondays

### ● Gallery Talks for *Monet in Normandy*

Sundays, March 4 and 18, April 1 and 22, and May 13 at 3:00, plus Wednesdays, March 14, April 18, and May 9 at 6:00. Free with admission to the exhibition, but register and get tickets in advance to avoid ticket lines.

### ● Gallery Concerts in the *Monet in Normandy* Exhibition

Three programs, each performed twice: Wednesdays, March 28 and April 11, 7:30; Wednesday, April 4 and Friday, April 6, 7:30; and Wednesday, April 25 and Friday May 4, 7:30. Compiled by Joshua Smith, principal flutist of the Cleveland Orchestra. Free with purchase of exhibition ticket. Sponsored by the Musart Society. See page 12.

### ● Parking Garage Open

Visitors may use the museum parking deck while construction proceeds on the expanded parking facility. Additional parking is available nearby in University Circle. Fees apply at all locations.

### ● VIVA! & Gala Around Town

Visit [www.clevelandart.org/perform](http://www.clevelandart.org/perform) for detailed information about the entire Around Town series.

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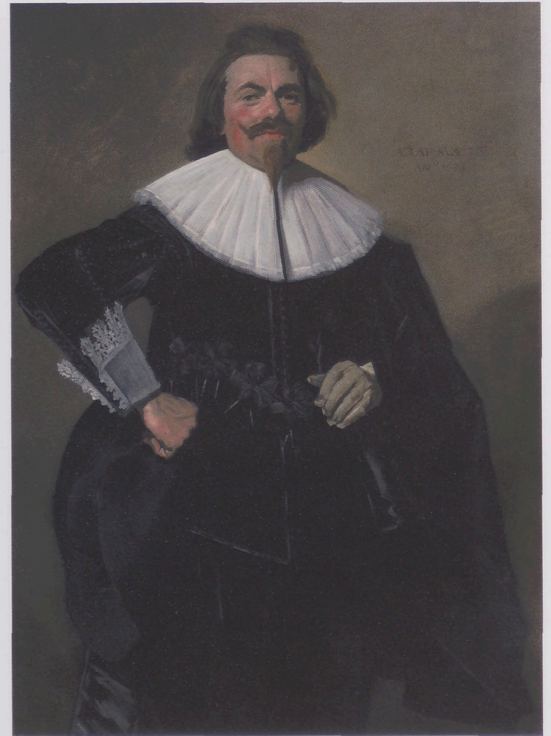
# Old Masters Visit Beachwood

Clevelanders can see a selection of the museum's best-known old master paintings at the Maltz Museum



Francisco de Zurbarán (Spanish, 1598–1664). *Christ and the Virgin in the House at Nazareth*, c. 1635–40. Oil on canvas, 201 x 256 cm. Leonard C. Hanna Jr. Fund 1960.117

Frans Hals (Dutch, 1581–1666). *Tieleman Roosterman*, c. 1634. Oil on canvas, 139 x 109 cm. Leonard C. Hanna Jr. Fund 1999.173



While it will be nearly a year before any of the museum's newly renovated galleries open to the public, right now Clevelanders can have a look at some of the collection's greatest old master paintings in a mini-exhibition at the Maltz Museum of Jewish Heritage in Beachwood. The new museum, opened last year, is a striking contemporary building located just south of Shaker Boulevard on the east side of Richmond Road. The gracious and flexible exhibition spaces make a pleasing temporary home for these 18 distinguished paintings. 🏠

## EXHIBITION

*Masterpieces of European Painting from The Cleveland Museum of Art*  
March 29–July 9  
Maltz Museum of Jewish Heritage, 2929 Richmond Road, Beachwood, OH 44122

## WORKS ON VIEW

Filippo Lippi, *Anthony Abbot*, 1458

Andrea del Sarto, *The Sacrifice of Isaac*, c. 1527

Annibale Carracci, *Boy Drinking*, c. 1582–83

El Greco, *The Holy Family with Mary Magdalene*, c. 1590–95

Caravaggio (Michelangelo Merisi da Caravaggio), *The Crucifixion of Saint Andrew*, c. 1609–10

Peter Paul Rubens, *Diana and Her Nymphs Departing for the Hunt*, c. 1615

Gerrit van Honthorst, *Samson and Delilah*, c. 1621

Valentin de Boulogne, *Samson*, c. 1630

Frans Hals, *Tieleman Roosterman*, c. 1634

Rembrandt van Rijn, *Portrait of a Lady*, 1635

Francisco de Zurbarán, *Christ and the Virgin in the House at Nazareth*, c. 1635–40

Georges de La Tour, *St. Peter Repentant*, c. 1645

Nicolas Poussin, *The Holy Family on the Steps*, c. 1648

Pieter de Hooch, *Portrait of a Family Playing Music*, 1663

Sir Thomas Lawrence, *Catherine Gray, Lady Manners*, 1794

Jacques Louis David, *Cupid and Psyche*, c. 1817

Joseph Mallord William Turner, *The Burning of the Houses of Lords and Commons, 16 October 1834*, 1835



# Rembrandt's Printed Masterpieces

## Two monumental drypoints interpret Christ's Passion

Rembrandt van Rijn (Dutch, 1606–1669) used drypoint to execute *Christ Presented to the People* in 1655 (White & Boon 76, state V/VIII, 35.9 x 45.6 cm, Leonard C. Hanna Jr. Fund 2006.155). Drawing directly on the copper plate with a sharp point creates a ridge called burr along the edges of the furrow. The raised burr retains ink and, when printed, yields the blurred lines characteristic of drypoint.



*Christ Presented to the People* and *Christ Crucified between Two Thieves* ("The Three Crosses"), executed entirely in drypoint, are Rembrandt's largest and most important prints. Similar in format and dimensions and executed in 1655 and 1653, respectively, they are monumental images produced when the artist was an experienced printmaker. Although earlier artists had occasionally made drypoints, Rembrandt used the technique extensively, often in combination with etching and engraving. This exceptionally innovative and experimental printmaker was the first to execute prints in pure drypoint on this scale.

Rembrandt redefined the expressive potential of printmaking. Using drypoint, which produces blurred lines and rich, velvety shadows, he achieved the density of color and breadth of line produced by black chalk or black ink applied with brush or broad-nib pen as in his drawings. An avid and skilled draftsman, Rembrandt executed *Christ Presented to the People* freely, like a sketch. The participants are drawn in a summary manner, so that a few lines define each figure's physiognomy, personality, and reaction to this grave event.



Although drypoint is an inherently linear medium, Rembrandt also used it to obtain tonal qualities associated with painting. In the fourth state of *Christ Crucified between Two Thieves*, slashing drypoint strokes obscure the spectators and create a tenebrous setting, focusing attention on Christ bathed in celestial light. A literal illustration of Luke's description of this cataclysmic event, "and there was a darkness over all the earth," darkness becomes an active force that threatens to extinguish the light of Christ. In the same way that Rembrandt uses light and dark to symbolically express spirituality, he bathes the scene of *Christ Presented to the People* in sunlight, since the crowd knowingly condemns the Savior to death. Radically, large sections are unworked so that blank white paper seems radiant in contrast to rich black shadows.

*Christ Presented to the People* depicts the culmination of interrogations, trials, and persecutions that followed Jesus' arrest. It was customary in Jerusalem for the Roman ruler to release a prisoner in a gesture of clemency on Passover. The Roman governor Pilate, the turbaned figure holding the rod of judgment, asks the crowd, and the religious authorities who incite them, to choose between two prisoners, Jesus and Barabbas (the figure between Jesus and Pilate). While Barabbas is freed, Jesus is condemned to execution by crucifixion. The young servant with a basin and pitcher of water to the left is a visual reference to Pilate's literal and symbolic washing his hands of the whole troublesome affair. Matthew reports that Pilate renounced all responsibility: "I am innocent of the blood of this person: see ye to it."

Reflecting the strong Netherlandish pictorial tradition that emphasizes how common humanity condemned Christ, the throng seen in the first five states of *Christ Presented to the People* represents a cross section of the population. Rembrandt's habit of drawing from life made him a keen observer of behavior and body language, endowing his biblical scenes with a human dimension and veracity not seen previously. Directly below Christ a mother holds up her infant for a better view of

The fourth state of Rembrandt's drypoint *Christ Crucified between Two Thieves* of 1653–55 (White & Boon 78, state IV/V, 37.5 x 44 cm, Bequest of Ralph King and Purchase from the J. H. Wade Fund 1959.241). A state is any stage in the development of a plate at which impressions are printed. A different state occurs when the plate is modified in some way.








This detail of the new acquisition illustrates Rembrandt's economy of means and strength as a draftsman.

the proceedings; at the left a dandified, pompous soldier wears a hat with large ostrich plumes. In contrast, Christ, humble, alone, and dejected, and the other main characters in this drama are placed in the center of a projecting, stage-like platform framed by a low, dark arch. Joining the audience to look up at the sad figure of Christ, we, the viewers, are also invited to judge.

The architecture of the imposing building, representing the crushing weight and authority of the state, evokes the classicizing taste of the Italian Renaissance, which at the time was becoming popular in the Netherlands. The most conspicuous example was the new, impressive Town Hall of Amsterdam (now the Royal Palace) designed by Jacob van Campen and dedicated in 1655, although still incomplete. The life-size statues of

blind Justice holding scales and Fortitude with lion skin and club, which flank the central wall, were the types of images to be found in Dutch courts and reiterate the theme of judgment.

The velvety lines and dense shadows attained with drypoint are unfortunately ephemeral because the burr on the plate, which produces these effects, wears quickly. The loss of these rich accents may have partially motivated Rembrandt to revise the plate, although he had experimented with alternate interpretations even when wear had not been an issue. In the sixth state he scraped away the crowd in front of the podium. In the subsequent state he added two dark, sinister arches at the base of the platform that flank a bearded, melancholy figure reminiscent of a reclining antique river god. In the eighth and final state Rembrandt tried to conceal this figure under dark shadows.

Because of the delicacy of drypoint, Rembrandt printed a very limited number of impressions of *Christ Presented to the People*; consequently, beautiful examples in excellent condition are exceedingly rare. This fine impression of the fifth state equals the high quality of the impression of *Christ Crucified between Two Thieves* already in the museum's collection. Coincidentally, both were purchased by the important dealer Richard Zinser when the legendary Princes of Liechtenstein old master print collection was sold in the late 1940s. Together, they powerfully illustrate the pathos of Christ's sacrifice and demonstrate Rembrandt's passionate intensity and genius as a printmaker. 



# Young Scholars

## Young art historians visit Cleveland for two or three years, building careers and contributing to the CMA through Cleveland Fellowships

Behind every world-class museum stands a team of international scholars whose work lays the foundation for each acquisition, publication, and exhibition. While the CMA's curatorial staff provides the continuity of leadership, the museum also benefits from the contributions of many who spend a relatively short time here. This is currently the case with four young scholars who have come to the museum as Cleveland Fellows.

The Cleveland Fellowship program was inspired by that of the Andrew W. Mellon Foundation in New York. In 2000 the CMA received a generous grant from the foundation to support several postdoctoral fellowships in the curatorial area. This grant was part of a larger Mellon Foundation initiative to increase the flow of talented young scholars into the museum field by funding fellowships at America's most important institutions. Between 2000 and 2004, four Mellon Postdoctoral Fellows worked at the CMA, lending expertise in the areas of European decorative arts, Chinese art, European painting, and Greek and Roman art. The museum subsequently hired two of these fellows—David Smart (Ph.D., Brown University) in ancient art and Anita Chung (Ph.D., University of Hong Kong) in Chinese art.

Because of the positive Mellon experience and the CMA's commitment to training young scholars and supporting research, in 2004 the museum created the Cleveland Fellow program. While we hoped someday to again acquire outside funding to support fellowship positions, we resolved in the meantime to hire a number of fellows to work with curators on major publication and exhibition projects. To date, six Cleveland

Cleveland Fellows participate in the full range of curatorial activities, from research in the library to field trips abroad. Here, Jordi Falgàs (right) accompanies (left to right) Exhibition Designer Andrew Gutierrez, Installation Chief Jeff Falsgraf, and Director of Design and Architecture Jeffrey Strean to Barcelona to anticipate and solve the considerable challenges of installing the large and complex special exhibition *Barcelona & Modernity*.







His work on the *Barcelona* project required Cleveland Fellow Jordi Falgàs to wear many hats. Here, he is seen during a visit to the construction site of Gaudí's Temple of the Sagrada Família.

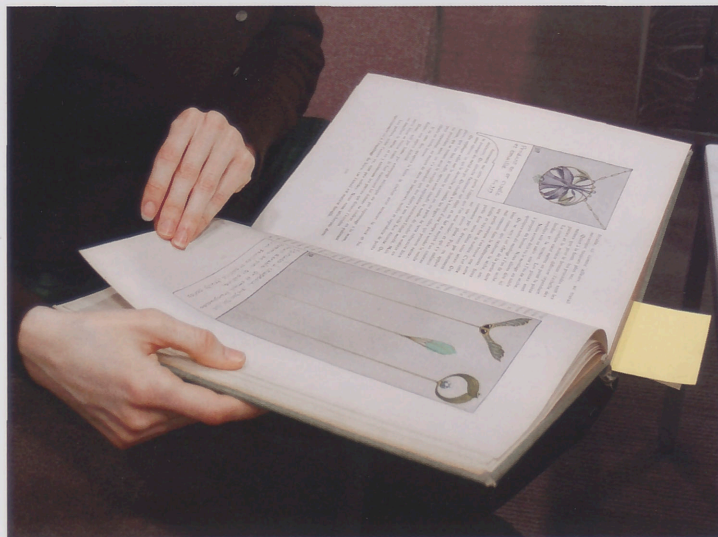
Fellows have arrived here for two- to three-year stays. Their contributions have, to say the least, been extraordinarily helpful to the museum—and, from what they tell us, have also helped their development as scholars and future curators.

Four scholars are currently working with the museum as Cleveland Fellows: Jordi Falgàs (modern European art), Virginia Brilliant (medieval art), Tehnyat Majeed (Islamic art), and Catherine Walworth (decorative art and design). Catalonia native Falgàs, who has been here the longest (since 2004), brought a level of cultural understanding and expertise to the recent *Barcelona & Modernity* exhibition that helped translate curator Bill Robinson's great idea into a magnificent show combining popular appeal and scholarly merit. Falgàs studied photography at the Universitat de Barcelona, earned a master's degree in art history from Michigan State University, and is now in the Ph.D. program in art history at the University of Wisconsin–Madison.

"My work at the CMA has helped enormously both my academic and professional goals," Falgàs says. "I tell everyone that my museum experience is equivalent to a Ph.D.—though of course I will finish my degree! I've been able to publish several articles, work as co-editor of the *Barcelona* exhibition catalogue, and present lectures. As a co-curator of the exhibition, I was deeply involved in the decision-making process, and tested my knowledge in a complex project at an international level using four different languages. On top of it, I have had the privilege to work with CMA staff and colleagues from other museums in the United States and Spain. I'm truly thankful for the time I've spent at the Cleveland Museum of Art. It has definitely fostered many opportunities and enhanced my knowledge in ways that will be very useful in completing my dissertation."

As Falgàs prepares to wrap up his time in Cleveland and return to Madison, he recalls facing a wide range of challenges, from battling Cleveland snowstorms to "the day we visited a nursing home outside Barcelona and found several old ladies comfortably seated on the 'Modernista' sofa that we were interested in borrowing."

In contrast, Catherine Walworth just arrived this past August and is still immersed in the planning stages of a major show. "As a modernist," she says, "I'm excited to be working on an exhibition project like *Artistic Luxury: Fabergé, Tiffany, Lalique*, which brings together my special loves: Russia on the edge of revolution,



Catherine Walworth's research for the upcoming *Fabergé, Tiffany, Lalique* exhibition (opening here in fall 2008) led her to the Ingalls Library and this rare illustrated French book, published in 1903.



France's avant-garde explosion, and America's own modern originality. The concept that curator Stephen Harrison has for this show—that it pivots around the 1900 Paris Exposition—brings in that great play of spectacle that lit up my graduate work.”

After earning a B.A. in art history and medieval and Renaissance studies from Cornell College in Iowa, Walworth turned toward Modernism and earned a master's from the University of Washington. She spent six years working for the Seattle Art Museum, traveled to Prague on a language-study grant, spent another two years working on a major traveling exhibition at the McNay Art Museum in San Antonio, and works steadily as a writer and reviewer. After her two-year stint as a Cleveland Fellow, she plans to earn a doctorate. “I have a renewed fire for research and hope to put my interdisciplinary turn of mind to use on my projects here. My work at the CMA has certainly refocused my attention on moving forward into a doctoral program.”



Virginia Brilliant has been a frequent visitor to the conservation laboratory as objects are prepared for transport to Germany for the exhibition *Sacred Gifts and Worldly Treasures*, featuring Cleveland's medieval collection.

Virginia Brilliant, assisting in medieval art, also arrived this past August. She studied history and art history at University College London, then earned master's and doctoral degrees from the Courtauld Institute of Art. Before coming to Cleveland, she worked for the paintings department of the J. Paul Getty Museum in Los Angeles and at Sir John Soane's Museum and the British Museum in London. “It's exciting,” she says, “to work with such a large and outstanding collection of medieval art, and especially on the traveling show of medieval art from the CMA that opens in Munich this summer—which will give that collection, and the museum, broader exposure both in the U.S. and abroad. It is also great to be able to teach in the art history department at Case.”

The most recent arrival, Tehnyat Majeed, brings a Ph.D. in Islamic art and archaeology from Oxford University, an M.A. in Islamic art and archaeology from the School of Oriental and African Studies at the University of London, and a B.F.A. from the National College of Arts in Lahore, Pakistan, where she majored in the art of miniature painting. “My fellowship started in December 2006,” Majeed says. “I'm chiefly doing research for curator Louise Mackie's Islamic textiles book project, but will also receive curatorial training. Since I am more of an architectural historian with a specialization in Arabic monumental inscriptions, the Cleveland Fellowship provides a wonderful opportunity to work in a different area of Islamic art and in an environment that brings me into immediate contact with individuals involved with a wide variety of artistic works, periods, and cultures. I hope that I'll be able to contribute to other departments at the CMA as well—especially the education department by offering a survey course on Islamic art and architecture or by giving a series of talks on various topics in the discipline.” She adds, “I'm extremely touched by the warmth, kindness, and generosity of everyone I have encountered and come to know at the CMA over the past few months.”

While the presence of these young scholars supports the museum's twin missions of contributing to important art historical scholarship and training the next generation of exceptional curators, their time here also vitalizes the museum with a sense of youthful energy and inquiry. ■



The newest Cleveland Fellow, Tehnyat Majeed, works in the library.



## Gallery Talks for *Monet in Normandy*

Sundays, March 4 and 18, April 1 and 22, and May 13 at 3:00, plus Wednesdays, March 14, April 18, and May 9 at 6:00.

Free with admission to the exhibition, but registration and exhibition ticket purchase are required in advance to avoid delays waiting in ticket lines. Please call 216-707-2475 and leave your name and telephone number, in case we need to contact you. Meet at the north lobby information desk on the day of the tour.

## *Monet in Normandy* Lecture Series

### Monet Lecture Series

All lectures are FREE, held in the recital hall, and open to the public.

### Monet in the Mediterranean

Sunday, March 11, 2:00.  
Anne Helmreich, Case Western Reserve University

### Monet, Modernism, Normandy, and la France

Wednesday, March 28, 6:00.  
Paul Tucker, University of Massachusetts

## *Monet in Normandy* Class

4 Tuesdays, February 27–March 20, 10:30–12:00.

An introduction to the exhibition. February 27, *Introduction to Monet in Normandy*; March 6, *Paris: Life in the City*; March 13, *Monet's Gardens: A Day at Giverny*; and March 20, *Monet and Japan*. Full course \$70, CMA members \$56; individual sessions \$25, CMA members \$20.



## A Day with Monet

Program repeats three Tuesdays, March 27, April 10, and April 17, 10:00–4:30.

This all-day study program explores the world of Claude Monet and his work in lectures and a tour of the exhibition. Included is a private viewing of Impressionist prints and drawings from the museum collection with curator Jane Glaubinger. \$135, CMA members \$100. Fee includes exhibition ticket and lunch.

10:00 Registration and coffee

10:30 Lecture: *Introduction to "Monet in Normandy"*

11:30 Audio tour of *Monet in Normandy*

12:30 Lunch

1:30 Lecture on Impressionist prints and drawings

2:45 Lecture on Monet's gardens: *A Day at Giverny*

## Art and Fiction Book Club

*The Egyptologist* by Arthur Phillips  
3 Wednesdays, March 7–21, 1:30–3:00.

The program blends slide presentations about art with discussions about the book and its art themes. Books related to book selections are on display in the museum's Ingalls Library. This program is a collaboration of the CMA library and Education department. Register at the Ticket Center. \$44, CMA members \$35.

## Lectures for Adults

These courses offer patrons a survey of the visual arts with an emphasis on understanding art through form, content, and cultural context, while drawing particular attention to important works from the Cleveland Museum of Art's collection. Register at the Ticket Center.

### Introduction to the History of Art

9 Wednesdays, March 7–May 2, 10:00–11:30. Topics include *Greek and Roman*; *Early Christian*; *Romanesque*; *Gothic*; *Italian Renaissance*; *Northern Renaissance and Baroque*; *Southern Baroque*; *18th-Century France*; and *19th-Century France*. \$158, CMA members \$125; individual sessions \$25, CMA members \$20.

## Talks to Go

### A Masterpiece in the Making

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Sarah Dagy at 216-707-2458. Speaker dates subject to volunteer availability.

## Teacher Resource Center

### Monet and More

Join us as we explore Claude Monet's life and work through a variety of two- and three-dimensional studio projects, art historical and informational lectures, and workshops that focus on the classroom. These classes qualify for graduate credit. For more information, including a listing of specific workshops, go to [www.clevelandart.org/educatn/trc-news](http://www.clevelandart.org/educatn/trc-news).

## Community Arts

### Parade Prep

Parade the Circle 2007 is Saturday, June 9. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the parade studio. For more information and a schedule, call or e-mail Nan Eisenberg at 216-707-2483 or [neisenberg@clevelandart.org](mailto:neisenberg@clevelandart.org). Public workshops begin April 27. Parade season kicks off with the Circle of Masks Festival on Sunday, April 22.

## Textile Events

### Opening Reception

Saturday, March 3, 6:00–9:00 at Heights Arts at the Library, 2340 Lee Road, Cleveland Heights (216-371-3344 or [www.heightsarts.org](http://www.heightsarts.org)). Meet the artists of TAA's member show.

### Exhibition: Textile Arts Expressions 2007

March 3–April 7 at Heights Arts at the Library, 2340 Lee Road, Cleveland Heights (216-371-3344 or [www.heightsarts.org](http://www.heightsarts.org)). Contemporary textile art by members of TAA.

### Tea and Talk

Sunday, March 11, 1:30 at Judson Manor, 1890 E. 107th St., Cleveland.

Bring one or two of your recent pieces (finished or in progress) for an informal sharing and problem-solving session.

### Lecture

Wednesday, March 21, 7:00 at Rocky River Nature Center, 24000 Valley Parkway, North Olmsted. Extensive research of Andean textiles informs the work of artist, educator, and collector Catherine Joslyn, whose cross-cultural Fulbright project resulted in locally designed and printed fabric murals.



## Museum Art Classes for Children and Teens

### Register Now for the Spring Session

6 Saturdays, March 10–April 21 (no class on April 7), mornings 10:00–11:30 or afternoons 1:00–2:30.

*Art for Parent and Child* (age 3), mornings only; *Mini-Masters* (ages 4–5); *Museum Zoo* (ages 5–6); *Art Stories* (ages 6–7); *Monet and More* (ages 8–10); *Art Adventures* (ages 10–12); *Draw It!* (ages 13–17), afternoons only; *Claymation for Teens* (ages 13–17), mornings only; and *Mixed Media for Mamas and Papas*. Register at the Ticket Center. Limited enrollment. Check [www.clevelandart.org](http://www.clevelandart.org) or see insert for details.

### Families Learning Together:

#### Monet and Impressionist Art

2 Sundays, April 1 and 15, 2:00–3:30. Ages 5–105. \$32 for one child and adult.

## Adult Studios

Register at the CMA Ticket Center. Registration deadline: three business days prior to the start of the class.

### Composition in Oil

7 Fridays, March 9–April 27 (no class April 14), 10:00–12:30 or 6:00–8:30.

Susan Gray Bé, instructor. Balance of color, pattern, contrast, texture, and form can strengthen composition in oil. Beginner to experienced. \$158, CMA members \$126; supplies \$60 for first-time students, \$15 partial model fee.

### Introduction to Drawing

5 Mondays, March 12–April 16 (no class March 26), 10:00–12:30.

Kate Hoffmeyer, instructor. Practice drawing: line, tone, perspective, and composition. For beginners to those with some drawing experience. Supply list provided at registration. \$126, CMA members \$90.

### Drawing and Painting from a Model

7 Tuesdays, March 13–May 1 (no class April 11), 10:00–12:30 or 7 Wednesdays, March 14–May 2 (no class April 12), 6:00–8:30.

Susan Gray Bé, instructor. Live models in the classroom provide the ideal challenge for artists to progress in oil paint and various drawing media, including charcoal, conté, pastel, and pastel pencil. \$180, CMA members \$144; supplies \$60 for first-time students, \$35 model fee.

### Chinese Brush Painting

5 Tuesdays, March 13–April 17 (no class March 20), 1:00–3:30.

Mitzi Lai, instructor. Use a Chinese bamboo-handle brush to create stylized expressions of form, shade, and texture. Supply list at registration. \$135, CMA members \$108; supplies \$10.

### Introduction to Printmaking

5 Wednesdays, March 14–April 18 (no class March 28), 1:00–3:30.

Kate Hoffmeyer, instructor. Explore the fundamentals of this medium. Designed for all levels of drawing experience. \$126, CMA members \$90; supplies \$25.

### Advanced Watercolor

8 Wednesdays, March 21–May 16 (no class April 11), 10:00–12:30.

Jesse Rhinehart, instructor. Designed for the intermediate to advanced-level watercolorist. Classes are planned for both assigned and self-directed paintings. Limited space may be available. \$180, CMA members \$144.

### Drawing

8 Wednesdays, March 21–May 16 (no class April 11), 1:30–4:00.

Jesse Rhinehart, instructor. Draw from the environment and from live, draped models. Techniques include pencil, charcoal, conté, and pastels, taught in rotation throughout the year. All levels of experience are welcome. \$180, CMA members \$144.

### Beginning and Intermediate Watercolor

8 Wednesdays, March 21–May 16 (no class April 11), 6:00–8:30.

Jesse Rhinehart, instructor. Suitable for watercolorists of all levels, this class includes an introduction to watercolor materials, color mixing, and basic composition with complementary exercises. Advanced-level painters have time for self-directed projects. \$180, CMA members \$144.

### Beginning Watercolor

8 Thursdays, March 22–May 17 (no class April 12), 10:00–12:30.

Jesse Rhinehart, instructor. Understand materials, color mixing, and basic composition with the help of complementary exercises. Beginning to intermediate; more advanced-level painters welcome and accommodated. \$180, CMA members \$144.





## VIVA! & Gala Around Town

Visit [www.clevelandart.org/perform](http://www.clevelandart.org/perform) for detailed information about the entire Around Town series, including directions, parking, and dining options in the neighborhood.

### Todd Wilson, organ

#### The Art of Fugue

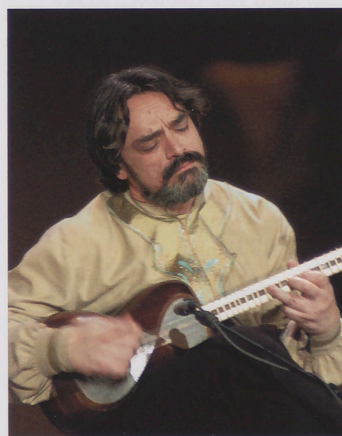
Wednesday, March 21, 7:30 at Trinity Cathedral.

In honor of Johann Sebastian Bach's 322nd birthday, Todd Wilson—one of America's leading concert organists—performs Bach's *Art of Fugue*. "A fabulous virtuoso with fleet feet, a prodigious memory, and technique to burn" —*The Plain Dealer*. Free advance ticket reservations available. Limited seating.

### Leahy

Friday, March 23, 7:30 at John Hay High School Auditorium.

This awe-inspiring eight-member brother-and-sister act from Canada is a whirlwind triple threat of fiddle-driven music, dance, and song supported by keyboards and percussion, leaving onlookers breathless from the moment they hit the stage. *The Los Angeles Times* described Leahy as "gloriously free of the commercial pollution of so much American pop that it felt like a tonic for the spirit." \$29, CMA members \$27.



Leahy

### Ancient New Songs: Hossein Alizadeh & Ensemble

Friday, March 30, 7:30 at the Drury Theatre, Cleveland Play House.

Led by maestro Hossein Alizadeh, one of Iran's leading instrumentalists and composers, the eight-member ensemble performs new interpretations of classical Persian music. This unique group features both male and female vocalists, strings, and percussion, weaving music that is inspirational and breathtakingly beautiful. "A brilliant composer and performer" —*Los Angeles Times*. U.S. premiere. \$29, CMA members \$27.

Hossein Alizadeh

## Monet Gallery Concerts

Three musical programs, each performed twice, complement *Monet in Normandy*. Presented in the special exhibition galleries, these concerts are compiled by Joshua Smith, principal flutist of the Cleveland Orchestra. Free with purchase of exhibition ticket. Sponsored by the Musart Society.

### Teacher and Pupil: Two Piano Trios

Wednesdays, March 28 and April 11, 7:30.

Explore the connections between two important piano trios, an early seminal work by Ravel and one of Fauré's last masterpieces.

*Piano Trio in A minor* (1914), Maurice Ravel

*Trio for Piano and Strings in D minor, Op. 120* (1922), Gabriel Fauré

Stephen Rose, violin; Charles Bernard, cello; and Christina Dahl, piano

### Exotic Dreams

Wednesday, April 4 and Friday, April 6, 7:30.

The catalyst for each of the pieces in this program was poetry inspired by a cultural fascination with exotic places.

*Bilitis* (Six Epigraphes Antiques, 1897, arr. flute and piano), Claude Debussy

*Chansons Madécasses* for voice, flute, piano, and cello (1926), Maurice Ravel

*The Afternoon of a Faun* (1894, arr. flute and piano), Claude Debussy

Joshua Smith, flute; Charles Bernard, cello; Christina Dahl, piano; and Chris Trakas, voice



Joshua Smith

### Inspired by Debussy

Wednesday, April 25 and Friday, May 4, 7:30.

Two of Debussy's most influential chamber pieces are here paired with works by Toru Takemitsu, who filters Debussy's instrumentation and impressionistic harmonic language.

*Syrinx* for solo flute (1912), Claude Debussy

*And Then I Knew 'Twas Wind* (1992) for flute, viola, and harp, Toru Takemitsu

*Air* for solo flute (1995), Toru Takemitsu

*Sonata* (1916) for flute, viola, and harp, Claude Debussy

Joshua Smith, flute; Yolanda Kondonassis, harp; and Joanna Patterson, viola



## Coming of Age

Three new feature films, all Cleveland premieres, tell stories of two young men—and one adult—learning tough, traumatic, tender truths. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

### Wondrous Oblivion

Friday, March 2, 7:00.

Sunday, March 4, 1:30.

(Britain/Germany, 2003, color, 35mm, 106 min.) directed by Paul Morrison, with Sam Smith, Delroy Lindo, and Emily Woof. In provincial 1960s London, a young Jewish boy fascinated with cricket is elated when the new Jamaican family next door proves equally obsessed. But his friendship with black immigrants sparks controversy and conflict in the neighborhood. "A gentle

## CMA @ The Film Fest

Although the museum is showing no films during the run of the 31st Cleveland International Film Festival (March 15–25), it is sponsoring one of the approximately 125 films the festival will screen at Tower City Cinemas.

### The Rape of Europa

Saturday, March 17, 7:00 and Sunday, March 18, 2:00 at Tower City Cinemas. Co-director Nicole Newnham appears in person at both screenings.

(USA, 2006, color/b&w, subtitles, 117 min.) Directed by Richard Berge, Bonni Cohen, and Nicole Newnham. This acclaimed



new documentary traces the fate of European art treasures during World War II—from the systematic looting and destruction carried out by the Nazis to the heroic efforts by museum directors, curators, and art historians to preserve and rescue the work and return it to its rightful owners. Based on the book by Lynn H. Nicholas, the film contains

a mix of historical footage and recent interviews, and is narrated by Joan Allen. Cleveland premiere. [www.rapeofeuropa.com](http://www.rapeofeuropa.com). Special admission \$10, CMA members \$9. If purchasing advance tickets by phone (866-865-FILM) or on the web ([www.clevelandfilm.org](http://www.clevelandfilm.org)), use discount ticket code CMA.



*Wondrous Oblivion*

fable, full of wit and charm" —*San Francisco Chronicle*. Cleveland premiere.

### 51 Birch Street

Friday, March 9, 7:00.

Sunday, March 11, 1:30.

Wednesday, March 14, 7:00.

(Germany/USA, 2005, color, Beta SP, 90 min.) directed by Doug Block. When his mother dies, a filmmaker discovers some dark secrets about his parents' seemingly happy and uneventful 54-year marriage. This riveting and very

personal documentary was one of the most acclaimed nonfiction films of last year. "A warm and honest portrait of a marriage at its most mysterious, and ordinary" —*Entertainment Weekly*. Cleveland premiere.



*51 Birch Street*



*Off the Black*

### Off the Black

Wednesday, March 28, 7:00.

Friday, March 30, 7:00.

(USA, 2006, color, 35mm, 90 min.) directed by James Ponsoldt, with Nick Nolte, Trevor Morgan, and Timothy Hutton. Touching drama in which a teenage boy with an absent father befriends a grizzled, hard-drinking older man, posing as the man's son at his 40th high school reunion. "A modest, bitter-sweet character study that hits its mark" —*Los Angeles Times*. Cleveland premiere.





Zhu Da (Chinese, 1624–1705). *Fish and Rocks* (detail), mid–late 1600s. Handscroll, ink on paper, overall: 29.2 x 157.4 cm. John L. Severance Fund 1953.247

## Harvey Buchanan Lecture in April

**Absence as Presence: Exploring a Fundamental Representational Mode in Chinese Art and Visual Culture**

Saturday, April 7, 2:00.

Wu Hung, distinguished professor of art history, University of Chicago, and associate curator, Smart Gallery presents the 18th annual Harvey Buchanan Lecture in Art History and the Humanities in the CMA lecture hall. Free and open to the public. Sponsored by the Department of Art History and Art, Case Western Reserve University.

## Expansion Project Timeline

### Summer/Fall 2007

1916 building renovation done; after heating/ventilation acclimatization, art reinstatement begins

### Spring 2008

Galleries begin reopening in the 1916 building; east wing construction complete and acclimatization begins

### Summer/Fall 2008

East wing special exhibition space opens

### Spring/Fall 2008

Remove existing 1958 and 1983 buildings

### Spring 2009

New east wing permanent collection galleries open

### 2011

West wing galleries open

RIGHT: Work on the parking expansion should resume this summer after the *Monet in Normandy* exhibition closes.



### Special Monet Museum Hours

Tuesday–Sunday 10:00–5:00  
Wednesdays, Fridays,  
and Saturdays to 9:00  
Closed Mondays

### Administrative Telephones

216–421–7340  
1–888–269–7829

### Website

[www.clevelandart.org](http://www.clevelandart.org)

### Ticket Center

216–421–7350 or  
1–888–CMA–0033  
Fax 216–707–6659  
Non-refundable service fees apply  
for phone and internet orders.

### Membership

216–707–2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

### Museum Store

216–707–2333

### Special Events

216–707–2665

### Ingalls Library Hours

Tuesday–Friday 10:00–5:00  
Wednesdays to 9:00  
Reference desk: 216–707–2530

### Parking Garage Open

Additional parking is available  
nearby in University Circle. Fees  
apply at all locations.

### Ohio Arts Council

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### Questions? Comments?

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\$ Admission fee    R Reservation required    T Exhibition ticket required

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2 Film 7:00 <i>Wondrous Oblivion</i> \$	3
4 Film 1:30 <i>Wondrous Oblivion</i> \$ Gallery Talk 3:00 <i>Monet in Normandy</i> RT	5	6 Lecture 10:00–12:00 <i>Paris: Life in the City</i> R \$	7 Lecture 10:00–11:30 <i>Introduction to the History of Art</i> R \$ Book Club Begins 1:30–3:00 <i>The Egyptologist</i> by Arthur Phillips R \$	8	9 Adult Studio Begins 10:00–12:30 <i>Composition in Oil</i> R \$ Adult Studio Begins 6:00–8:30 <i>Composition in Oil</i> R \$ Film 7:00 <i>51 Birch Street</i> \$	10 Museum Art Classes Begin 10:00–11:30 or 1:00–2:30 R \$
11 Film 1:30 <i>51 Birch Street</i> \$ Lecture 2:00 <i>Monet in the Mediterranean</i>	12 Adult Studio Begins 10:00–12:30 <i>Introduction to Drawing</i> R \$	13 Adult Studio Begins 10:00–12:30 <i>Drawing and Painting from a Model</i> R \$ Lecture 10:00–12:00 <i>Monet's Gardens: A Day at Giverny</i> R \$ Adult Studio Begins 1:00–3:30 <i>Chinese Brush Painting</i> R \$	14 Lecture 10:00–11:30 <i>Introduction to the History of Art</i> R \$ Adult Studio Begins 1:00–3:30 <i>Introduction to Printmaking</i> R \$ Gallery Talk 6:00 <i>Monet in Normandy</i> RT Adult Studio Begins 6:00–8:30 <i>Drawing and Painting from a Model</i> R \$ Film 7:00 <i>51 Birch Street</i> \$	15 	16	17 Film Festival Feature 7:00, Tower City Cinemas <i>The Rape of Europa</i> \$  <i>The Manneporte, High Tide</i> , 1885. Private collection
18 Film Festival Feature 2:00, Tower City Cinemas <i>The Rape of Europa</i> \$ Gallery Talk 3:00 <i>Monet in Normandy</i> RT	19 	20 Lecture 10:00–12:00 <i>Monet and Japan</i>	21 Lecture 10:00–11:30 <i>Introduction to the History of Art</i> R \$ Adult Studio Begins 10:00–12:30 <i>Advanced Watercolor</i> R \$ Adult Studio Begins 10:00–12:30 <i>Drawing</i> R \$ Adult Studio Begins 6:00–8:30 <i>Beginning and Intermediate Watercolor</i> R \$ Around Town Performance 7:30, Trinity Cathedral. Todd Wilson, organ	22 Adult Studio Begins 1:00–3:30 <i>Beginning Watercolor</i> R \$  <i>The Manneporte</i> (Étretat), 1883. The Metropolitan Museum of Art, Bequest of William Church Osborn, 1951 (51.30.5). Photograph © 1989 The Metropolitan Museum of Art	23 Around Town Performance 7:30, John Hay Auditorium. Leahy \$	24 
25 Monet and the Manneporte Artists have long depicted the towering limestone cliffs at Étretat, with three natural arches carved out of successive promontories that jut into the English Channel. The Manneporte is the largest of these arches. Seeking a new angle, Monet ventured to a dangerous low spot that offered a compelling view. The three images here are fruits of that adventure; another was lost when the artist and his work-in-progress were upended by a large wave.	26	27 All-Day Study Program 10:00–3:45 <i>A Day with Monet</i> R \$	28 Lecture 10:00–11:30 <i>Introduction to the History of Art</i> R \$ Lecture 6:00 <i>Monet, Modernism, Normandy, and la France</i> R \$ Film 7:00 <i>Off the Black</i> \$ Gallery Concert 7:30 <i>Teacher and Pupil: Two Piano Trios</i> T	29	30 Film 7:00 <i>Off the Black</i> \$ Around Town Performance 7:30, Drury Theatre, Cleveland Play House. <i>Ancient New Songs</i> : Hossein Alizadeh & Ensemble \$	





# THE CLEVELAND MUSEUM OF ART

In University Circle  
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## Exhibitions and Selected Loans



LEFT AND COVER (DETAIL) ON VIEW  
AT THE MALTZ MUSEUM:  
J. M. W. Turner. *Burning of the Houses  
of Lords and Commons, 16 October  
1834, 1835*. Oil on fabric, 92 x 123.2  
cm. Bequest of John L. Severance  
1942.647

### At the Museum

#### **Monet in Normandy**

Through May 20. Get to know an extraordinary artist through his vision of an extraordinary place. For the great French Impressionist Claude Monet, the coast of Normandy was a lifelong inspiration and the subject of many of his revered masterworks. The exhibition *Monet in Normandy* celebrates Monet's enduring affinity for this striking landscape's rugged shoreline, shingled beaches, imposing cliffs, and countryside of abundant fields and picturesque villages—all

suffused with the intense, slanting light of northern France. The Cleveland Museum of Art is one of only three venues in the world to host this magnificent exhibition of 50 paintings—including several that will be seen only in Cleveland. Revel in the beauty of *Monet in Normandy*.

This exhibition is organized by the Cleveland Museum of Art, the Fine Arts Museums of San Francisco, and the North Carolina Museum of Art. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. The Ohio Arts Council helped fund this exhibition with state tax dollars to encourage economic growth, educational excellence, and cultural enrichment for all Ohioans.

### World Tour

#### **Seoul Arts Center**

Seoul, South Korea. Through March 28. *Van Gogh to Picasso: Masterworks from the Cleveland Museum of Art*.

#### **Metropolitan Museum of Art**

March 7–June 3. *Barcelona & Modernity*.

### Around Town

#### **MOCA Cleveland**

Through May 13. Untitled contemporary works by Richard Stankewicz and John Chamberlain are on view in the MOCA rotunda.

#### **Maltz Museum of Jewish Heritage**

*Masterpieces of European Painting from The Cleveland Museum of Art*, March 29–July 9.